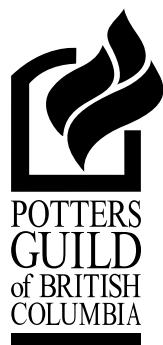


December/January 2011/12
Volume 47 No. 10



BC POTTERS

Newsletter of the Potters Guild of British Columbia

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Greg Payce, *Dwell*, 2010.
Porcelain. Collection of the Alberta
Foundation for the Arts.
See *Craft Exhibitions*, page 4.





Gallery of BC Ceramics

www.galleryofbcceramics.com

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Gallery Manager

Sharon Cohen

galleryofbcceramics@bcpotters.com

604.669.3606



Hours

10 a.m. to 6 p.m.



Gallery Assistants

Carita Ho, Karen Lew, Linda Lewis,

Kate Metten, Dave Carlin

Roxanne Gagnon, Sasha Krieger,

Gala Vlasic

staff@bcpotters.com



Gallery Volunteers

Maggi Kneer, Sheila Morissette,

Elizabeth Claridge, Jinny Whitehead,

Celia Rice-Jones



The Gallery of BC Ceramics is a gallery by potters for potters.

- The Gallery coordinates and curates several exhibitions a year.

- Every month we showcase an artist, usually someone just starting his or her career.

- We also sell the work of more than 100 artists in the retail shop.

Artists must apply to be juried; there are three deadlines annually.

To download and print a Gallery

Jury Application, [click here](#).

For information on Gallery

Policy, [click here](#).



2012 Featured Artists

The Featured Artist slot affords a non-juried artist the opportunity to sell work in the gallery for a month-long period. All Guild members are eligible to apply, and may show work other than the mugs and tiles to which non-juried potters are usually restricted. A few time slots remain for 2012, and we're hoping to fill them all. The application process is simple, and no physical work needs to be submitted for evaluation. Please apply using forms posted here: www.bcpotters.com/forms/2009_gallery_featured_artist_submission_form.pdf.

The submission deadline is Dec. 15, 2011. We will include the featured artists in this space, once the list has been finalized.

2011 Gallery Exhibitions

MAY: Spottery

A non-juried members' show featuring work with a dot or spot motif. On till May 29.

JUNE: First Serve

Emily Carr graduates, Kelly Austin, Darcy Greiner, Emma Walter and others begin their conversation with the ceramic community in Vancouver and the art world in general.

JULY: Celebrate the Bowl

A non-juried members' show featuring bowls in support of Project Empty Bowl.

SEPTEMBER:

Classic Forms Revisited

Works by Mary Fox. A new interpretation of classic vase and amphora forms that have inspired Mary's ceramics.

NOVEMBER: Wide Open

A juried show of small works by members of the Alberta Potters Association, this exhibition is one half of an exchange with the Potters Guild of BC.



Merry Christmas & a Happy New Year!

President's Message

Annual General meeting time for the Potters Guild of BC is fast approaching. As you must be aware, we are always looking for talented and enthusiastic people to join the team. We seek people who are willing to volunteer their skills and energy, and display a commitment to the well-being of the guild. In return, board volunteers experience the pleasure of serving and shaping an organization they believe in, and working with people who share similar values.

In March, three long-time board members, including myself, will be stepping down. In order to maintain the high level of activity on

your behalf we need at least three new members to replace them. I ask you to seriously consider joining the team. I can honestly tell you that I feel richly rewarded by my time on the board and I believe that others have too. Please contact me or any other board member for information about joining.

Best wishes for the holiday season. 🏡

—Jinny Whitehead

Gallery News *By Sharon Cohen*

As we gear up for Christmas, we wind down for the year, and are currently enjoying our last exhibition of 2011. Talk about going out with a bang! To continue the explosive imagery, it's true that dynamite comes in small packages. *Alberta in a Box*, in its current incarnation of the *Wide Open* exhibition, boasts some really spectacular miniature works on display Nov. 12 to Dec. 1. We're proud to host this show while the Alberta Potters' Association hosted our *BC-in-a-Box 3: The Edge of Here* exhibition Oct. 5 to 26. I guess it's just as well the pieces we're displaying here in the gallery are not for sale, because, if they were, I'd bankrupt myself. There are so many "have-to-have" beautiful pieces. As is always the case with a group show (and one of many reasons why I love the group shows), there's a huge range and incredible diversity, both in aesthetics and in technique. There are some smoke-fired pieces, some salt-glazed and some naked raku. Some pieces are functional, but the majority are decorative, including several wall tiles. The sculptural pieces range from whimsical (a chicken driving a car, I'm not kidding!) to artistic (a perfectly-rendered nude male torso) to evocative (a head with exposed "brain" in the grip of some malevolent force). There's even a book with a clay cover—very innovative.

Thank you to our juried artists who brought in teapots for our Christmas "Teapot and Mug" section, and to all members who brought in mugs. Jessie Tse and Eryn Prospero are our newest mug artists (welcome!), and Nevena Giljanovic brought her mugs in for the first time earlier this year. Nevena's charming and delightful mugs have sold up a storm. We've had to get new work from her several times.

While giving thanks, I'd like to thank all of our gallery artists, supporters and volunteers for your contributions over the year. A special thank you to our gallery staff; I think we



The miniature delights of *Wide Open*, courtesy of the Alberta Potters' Association.

have a great team, and I'm lucky to have such wonderful co-workers. I hope that 2012 will be positive and successful for us all. I wish you

everything of the best for Christmas and the new year – happy holidays. 🏡

Two Interesting Exhibitions of Craft in Canada

By Amy Gogarty

After several decades of being consigned to the desert of artistic indifference (at least as far as museums are concerned!), craft is suddenly a hot topic. Two exhibitions this fall highlight the range of work on view. *The Modern Eye: Craft and Design in Canada 1940-1980*, curated by Allan Collier at the Art Gallery of Greater Victoria July 22 to Nov. 27 (see more images in the [August 2011](#) PGBC newsletter), casts a wide but idiosyncratic eye over the wealth of Canadian interior design and fine craft that graced homes and commercial sites in the post-war era. *Precise: Craft Refined*, curated by Helen Delacratz at the Winnipeg Art Gallery Sept. 10 to Jan. 15 examines the work of five contemporary makers, all of whom incorporate highly refined skills and precision into their aesthetic and working process.

The two shows are quite different, but together they make a compelling case for such exhibitions, offering insight into the richness and diversity of quality work available to curators in Canada today. One can only hope that more museums (did I mention the VAG? Naughty me!) sit up and take notice.

Modern Eye includes over 200 objects of design and craft that reveal Canada's response to modernism after WWII. During this time, demand for housing and consumer goods expanded as the economy improved and new materials became available to manufacturers. Concurrently, opportunities for designers addressing commercial establishments such as airports, offices, universities and hospitals also improved. Exhibitions such as Expo 67 in Montreal and the Milan Triennale internationally provided venues to showcase Canadian design. The Canadian government played a major role in supporting new design initiatives through the National Gallery, the Department of Reconstruction and Supply and the Department of Industry. This history is usefully presented in Collier's well-written and informative catalogue, and one cannot help but wonder how the lack of such interest and support impacts today.

According to gallery staff, the exhibition provided a heady dose of nostalgia for many visitors, who recalled such desks, chairs, coffee tables and tableware from their childhood homes. While nostalgia might govern many a response, I was struck by the ingenuity, clever use of materials and simple utility that characterized much of the work. That it was all Canadian-designed and manufactured set me dreaming about an all-Canadian Ikea that might have been.

Sadly, the Ministry of Industry, Trade and Commerce closed Canada's Design Centres in Toronto and Montreal in 1970, and, with changes in taste and global economics, much of this design and manufacturing ceased. Collier concludes that exhibitions such as this coincide with a resurging interest in mid-century modernism and contribute to a greater awareness of Canada's role at this time.

Much of the furniture is arranged as one might have found it in a department store or international exhibition, perhaps in emulation of the historical exhibitions represented in photographs in the catalogue and on view in the show. For potters, the ceramics are surely the highlight, and most of these are in cases where they can be closely scrutinized. They include small-scale industrial production by Hycroft in Alberta and Céramique de Beauce in Québec as well as studio potters from across the country. B.C. artists Olea Davis, Walter Dexter, Hilda Ross, Thomas Kakinuma, Stan Clark, Leonard Osborne, Santo Mignosa, Tam Irving, Avery Huyghe, Wayne Ngan, Michael Henry



**Olea Davis, *Blue Pod #2*, stoneware bottle, Vancouver, BC, c.1967.
Collection of the Confederation Centre Art Gallery. Purchased, 1967.**

and others were represented by very attractive and innovative works, showing the influence of Modern design on our studio potters. Luke Lindoe, Walter Drohan and Ed Drahanchuk from Alberta, Jack Sures, Folmer Hansen and David Ross of the Hansen-Ross Pottery from Saskatchewan and potters from Ontario and Québec provide a Canada-wide context for considering this work. All works are illustrated in the catalogue, which is a bonus that would have had more value had the images been better colour-corrected. In certain cases, the work is unrecognizable from the photograph, although, happily, the work itself is generally much better.

Precise: Craft Refined showcases the work of five artists working in craft media and explores precision as a working methodology and aesthetic. Interestingly, I was on my way to attending a conference that included a panel on "Sloppy Craft," so this provided a strongly curated alternative point of view. The artists are Teresa Burrows, Jane Kidd, Cal Lane, Kye-Yeon Son and Greg Payce. Viewers in the Vancouver region might recognize all but Lane from the *Unity and Diversity* exhibition in Cheonju, Korea and Vancouver in 2009. All this work engages time-consuming labour, skill, finesse, intricacy and exactitude. As a result, none of it is "expressive" in the conventional sense, yet each artist invests his or her work with a strong conceptual presence.

Burrows, who worked as a parole officer and addictions counselor, addresses issues of marginalized women through elaborately beaded costumes with images referencing First Nations, religious symbols

Continued on Page 5, Portraits of women

Portraits of women, *Continued from Page 4*

and portraits of women who have disappeared or been murdered. The costumes are richly coloured and elaborately detailed. While they deal with very uncomfortable subject matter, they are exquisitely beautiful as objects. Jane Kidd, who taught for many years at the Alberta College of Art in Calgary and who has recently relocated to Salt Spring Island, brings her extraordinary skills as a tapestry weaver to panels that engage issues of ecology, historical textiles and the responsibility of individuals to create an ethical and balanced life within the complexities and demands of the world. Combining strong colour, graphic imagery and decorative pattern, her series *Land Sentence* explores the contradictory implications of a word that suggests both communication and incarceration.

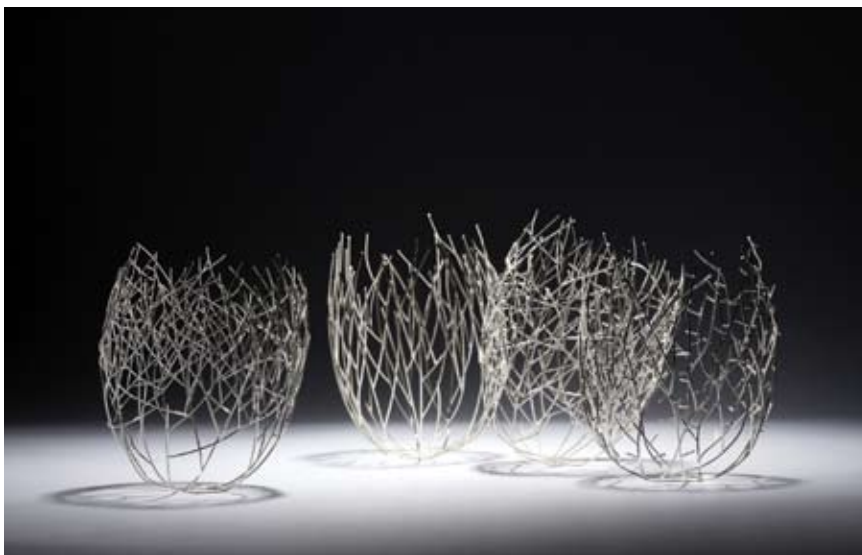
Decoration also dominates the work of Cal Lane, who cuts delicate patterns into industrial artifacts such as oil tanks, shovels and wheel barrows, transforming objects ordinarily thought of as solid and functional into lacy, doily-like confections. She also exhibits ghostly “rust prints” created by laying cut steel forms onto wet canvas, extending in a very effective way the fruits of her labour. Delicacy of another sort is achieved by Kye-Yeon Son, who creates fantasy vessels from thin silver wire, which she plaits and twists into flower-like forms that express growth and renewal. Son is the 2011 recipient of the Saidye Bronfman Governor General’s Award. Greg Payce is represented by his signature thrown forms, the complex profiles of which create figures in the negative spaces between vessels. The exhibition also includes his newest work, lenticular photographs and videos created from decorative imagery projected onto the turning porcelain forms of his multi-vessel installation *Albedo*.

Precise succeeds as an exhibition because it engages both process and concept; indeed it points to the essential interpenetration of concept, material and process in craft practice. It also draws connections between material practices that are often exhibited separately as specific mediums. In this, it is similar to *Modern Eye*, which also looks at craft and design practice across a spectrum. Both institutions are to be commended for the care and attention they give to the work, making it possible for us to both celebrate and construct histories of our disciplines. 📖

The Precise Craft catalogue is available from Winnipeg Art Gallery Shop (online www.wag.ca) or 204.789.1769. It is also distributed through ABC Art Books, and The Modern Eye is available from phoning the Art Gallery of Greater Victoria at 250.384.7012. For more info on the gallery see <http://aggv.ca>.



ABOVE: Cal Lane, *Untitled*, 2009. Two plasma-cut shovels. Collection of Art Mûr. BELOW: Kye-Yeon Son, *Anticipating*, 2007. Sterling silver. Private collection.



Join the PGBC Board

Founded in 1955, the Guild has continued to fulfill its mandate with a positive impact on the clay community in British Columbia. Through the commitment and generosity of its volunteers it continues to move forward as a strong and forward thinking organization.

You can play a key role in shaping this organization by joining the Board of Directors at the March 2012 AGM.

For more information on roles and responsibilities, please contact any Board member. Contact info, see newsletter back page.

The Craft of Craft Shows *By Sharon Cohen, Manager, Gallery of BC Ceramics*

At Christmas time, there's an abundance of craft shows. Not just abundance, but a proliferation. Every year Vancouver seems to play host to more and more craft markets. Increased presence implies increased demand, and that can only be a good thing. With young people especially, there seems to be a trend towards favouring the locally-produced and the hand-made; the one-of-a-kind rather than the IKEA generic.

Many of our Gallery of BC Ceramics artists participate in these annual events, and I've often wondered how artists figure out which shows to participate in, and how lucrative they are. There's only one way to find out, so I asked!

The first show of the season was the 37th annual Circle Craft Christmas Market. I go every year, and have been known to shop up a storm! Geoff Searle was in our gallery recently, and he kindly shared his reminiscences of the early days of the Circle Craft show, when it was still at The Cultch (Vancouver East Cultural Centre). Apparently there were so many people, there would be fire marshals at the door and as one person left, another



The work of gallery artists Junichi Tanaka, Mary Fox and Cathi Jefferson appears at the Circle Craft Christmas Market.

from the line-up would be admitted! Wow! I wish that was the case in our gallery! With the move to the convention centre, the crowds are accommodated far more easily and comfortably, but I wonder if attendance

has increased over the years. I would imagine it has, but don't have information from an official source to base the assumption upon.

Continued on Page 7, Gratifying

Specialty Workshops at the Surrey Art Gallery

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604.501.5100, press 0 | www.surrey.ca/register

Pottery-Level 2

Learn to create more complex forms like teapots, casseroles, and butter dishes. Explore new finishing and glazing techniques.

Fee includes one bag of clay, glazes, and firing.

Jan 17, 9:30am-12pm | #4273534

Jan 17, 7-9:30pm | #4273537

8 sessions \$143.50

Instructor Eliza Au has an MFA from the New York State College of Ceramics, has practiced and studied across North America. She recently participated in the Emerging Artist in Residence program at the Pilchuck Glass School.

Raku Workshop

Enhance your pottery with beautiful crackle or iridescent glazes, and the smoky textures of Raku.

Fee includes one bag of clay, one studio drop-in visit, bisque firing, and Raku glazes.

Jan 31, 7:30-8:30pm (info session)

Mar 25, 9am-4pm (Raku firing)

2 sessions \$103 | #4273543

Instructor Cheryl Stapleton is an artist, educator, and pottery studio technician and manager. She holds a BFA from Emily Carr University of Art + Design, and has been teaching ceramics for more than fifteen years.

Weekend Pottery

Finally, a weekend pottery class! You can register with your teenager or a friend, even if they don't have pottery experience, as this class is for all skill levels and a wider age range (16 yrs+). Fee includes one bag of clay, glazes, and firing.

Jan 21, 1-3:30pm

8 sessions \$143.50 | #4268518

Instructor and full-time potter Murray Sanders has taught at the Surrey Art Gallery for nineteen years, and is also the ceramics studio technician. He holds diplomas in Fine Arts and Adult Education.



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At this year's market, it was gratifying to see quite a few of our gallery artists: Cathi Jefferson, Mary Fox, Junichi Tanaka, Gordon Hutchens, Laura van der Linde and Matthew Freed, most of them regulars.

I know that Junichi participates in more than one show, so I asked him which shows he selects. All, I guess! If it's a big show, Junichi is there! In addition to showing at Circle Craft, he participates in One-of-a-Kind in Toronto, and also some big trade shows in the U.S.A. throughout the year. The logistics are not for the faint-hearted. One-of-a-Kind is eleven days long. It requires Junichi to ship almost thirty boxes of work to Toronto. Whatever he doesn't sell he has to ship back. He needs to get himself there too, and pay for accommodation for almost two weeks. Not easy, to say the least. But it works for him. He doesn't participate in any of the smaller shows. For Junichi, it's "go big or go home"!

Laura van der Linde and Cathi Jefferson both favour Circle Craft over One-of-a-Kind. Their reasons are the same: Circle Craft is local, it's a co-op, it's been good to artists and artisans for almost 40 years. Money raised at the show goes back into the co-



Heather Dahl's work is showcased at One-of-a-Kind.

op, and is used to support the Circle Craft Gallery on Granville Island. Laura adds that the organisation provides good storage facilities, is extremely well organised and very effectively promoted. Conversely, both artists feel that One-of-a-Kind is all about business; the American organisers don't care about craft. Cathi feels this big biz venture would like

to oust Circle Craft altogether, giving them licence to "treat artists badly". (Cathi said "you can quote me on that!", so I just did!) An artist friend of Cathi's who participates in One-of-a-Kind in Toronto feels that Circle Craft is actually the best craft show in the country. According to Cathi, the publicity the show garners for fine craft is invaluable, and she values the educational role Circle Craft takes on. They maintain high standards. They provide younger artists with the opportunity to come on board by offering subsidised booths to those less established and less able to afford the participation fees.

It seems that most of the younger artists tend to favour the smaller craft shows, such as **Shiny, Fuzzy, Muddy, Got Craft?, Make It!, Toque** and **Portobello West**. At these shows, you'll find a younger clientele and you'll find wares with lower price tags (for the most part). What does Cathi Jefferson think of these shows? Not a lot! She regards the participants more as hobbyists than artists, and feels that they do the craft movement a disservice with their low prices and "poor quality".

Laura van der Linde participates in some of the smaller shows too, but not the ones mentioned above. She feels that sometimes the smaller shows can be more profitable in that the participation fees are lower. Farmers' markets and studio shows work quite well for her. In her opinion, the proliferation of new shows "leaves the audience confused and exhausted", and that it all makes for a "diluted spending experience".

Continued on Page 8, The Crawl

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The Crawl, Continued from Page 7

Somewhere in between the mega Circle Craft show and the tiny Toque show lies the annual Vancouver East Side Culture Crawl (www.eastsideculturecrawl.com) with Jinny Whitehead a keen participant. Jinny feels this event is popular and well attended for several reasons: it's free (no admission price), it has a huge selection and variety of work, it allows visitors to see inside the artists' studios, and people can "make a day of it". The smaller craft shows, in Jinny's opinion, have not had a huge impact on her success at the Crawl. She feels that the audience at the Crawl changes, and that it's varied, too. There are collectors and fine arts aficionados, and also the "craft fair" types of shoppers who are less discerning. Many visitors recognise quality, and are aware that the work they see is not always available in galleries, though frequently of gallery standard.

So would Jinny Whitehead consider participating in Circle Craft or One-of-a-Kind? Apparently not. She feels she doesn't produce a high enough volume of work, and also enjoys the fact that, having the Crawl in her own studio, there's no issue

with transporting work, and there's plenty of space. Transport and limited display space is definitely an issue at the large shows, but the positives obviously outweigh the drawbacks for Circle Craft and One-of-a-Kind.

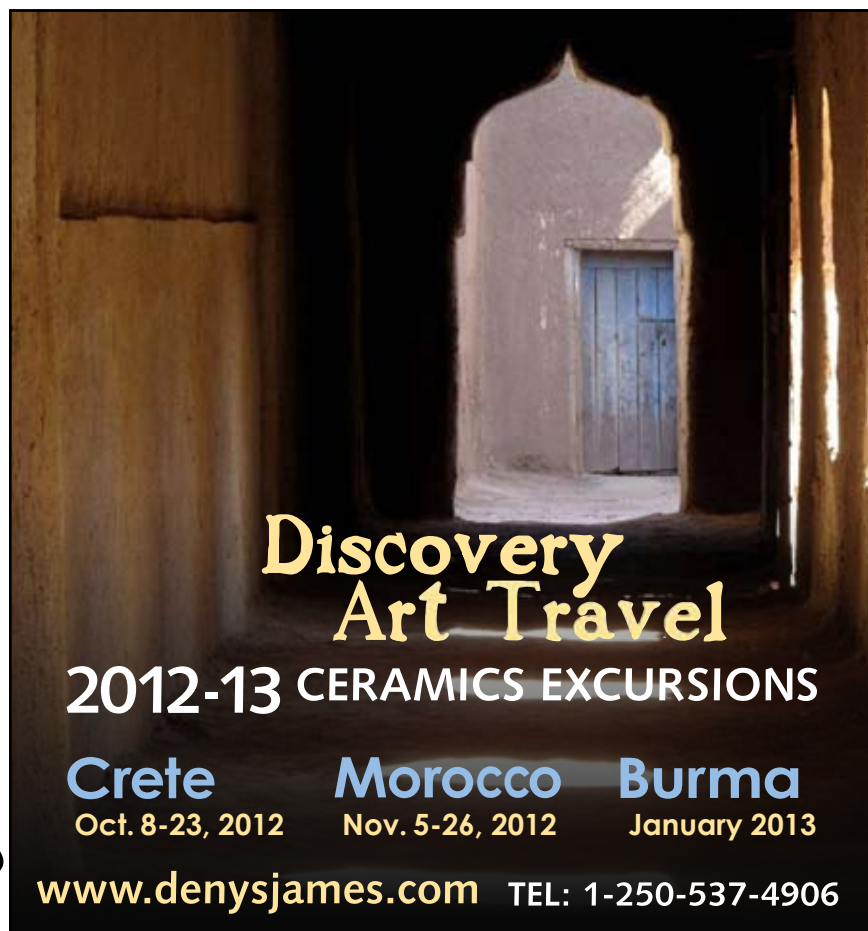
We've heard from some of the Circle Craft show folks, so let's hear from a One-of-a-Kind participant. Heather Dahl will be participating in One-of-a-Kind for the second time this year, having never participated in a Circle Craft show. When asked why she prefers the "new kid on the block" as opposed to its well-established "rival", Heather states that she feels One-of-a-Kind draws a younger audience, and that their marketing is better suited to her needs and her work. If you're fresh and new, with no history, One-of-a-Kind is a better fit.

Heather also feels that the other artists in the show have an aesthetic and outlook more compatible with her own. The timing is preferable too, in her opinion, it's much closer to Christmas; it's a good time to shop. Heather states that the organisers are very supportive of her and her work, and she benefited enormously from their marketing, which frequently showcased her work. The formidable reputation ("phenomenal", according to Heather!) of One-of-a-Kind in

Toronto (where the show began) was also influential in Heather's decision to participate. One-of-a-Kind has come under fire for being too big, too corporate and not local, but apparently it was started in Toronto by two Canadians, and has subsequently been taken over by an American company. Its roots are in the right place!

In some ways, Heather Dahl feels that Circle Craft works better for the established artists (Cathi Jefferson has been participating for 25 years) and that it's harder for newcomers to join the fold. She's never applied, though. She feels that Circle Craft may be a bit traditional for her. At One-of-a-Kind, Heather welcomes the opportunity to speak to the young shoppers, many of whom are IKEA customers, and to open their eyes to the beauty and value of the hand-made. She feels there's an educational role to play, and it's important to take that on. "Older people are lovely," she says, "but they don't have any room in their cupboards!"

From the consumer's perspective, I enjoy all the shows, and I go to them all. I like the variety and diversity in terms of each show's unique personality, each one appeals to me for different reasons. The only drawback, and this is an accusation that I level equally at all the shows, is that they severely bankrupt me every year without fail! 🍷



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Pottery Discussion Group

Hello all you pot freaks...oh, I mean Pottery Freaks :)...At our last meeting it was decided that it would be better to have our next meeting in December rather than January as then our Christmas craft fairs and studio sales would be fresh in our minds...all the better for the annual post mortem of what worked and what didn't. So we will be meeting on Dec. 11 at 1 p.m. As it's pre-Christmas we thought we might celebrate with one another and so bringing food treats would be most welcome.

If you've been thinking about joining us but haven't yet, don't be bashful, we're a welcoming group.

Potterly yours,

—Mary Fox, maryfox@shaw.ca

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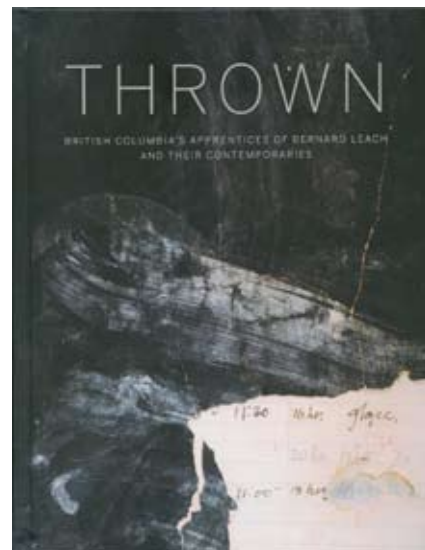
The NWCF Thrown Panel *By Debra Sloan*

On Friday, Sept. 9, the North-West Ceramics Foundation sponsored a panel discussion at Emily Carr University on the recently-published book *Thrown: British Columbia's Apprentices of Bernard Leach and their Contemporaries*. The book was edited by Scott Watson, Naomi Sawada and Jana Tyner and published in 2011 by the Morris and Helen Belkin Art Gallery at the University of British Columbia. The well-attended event was chaired by NWCF President Ron Vallis, and the panel consisted of Belkin curator Scott Watson, Emily Carr faculty member Paul Mathieu and retired faculty member and long-time potter Tam Irving.

The book grew out of a very successful exhibition held at the Belkin in 2004 that included some 600 studio pots made by Leach apprentices Glenn Lewis, John Reeve, Michael Henry and Ian Steele as well as by BC ceramists influenced by these apprentices including Charmian Johnson, Gathie Falk, Wayne Ngan and others. Works for the exhibition were selected from collections around BC and Canada, with some literally being taken out of their owners' dishwashers. Archival photographs, letters and other materials contributed to the understanding and context of the exhibition and the subsequent publication.

Heated discussion

An especially interesting and heated discussion arose among the participants regarding whether or not ceramics should be collected by museums. Scott Watson expressed the opinion that pottery is kept alive through use, and museums are a sort of tomb for the work. Paul Mathieu keenly disagreed, stating that it is in museums and galleries that ceramics become valued additions to the artistic lexicon, and that by collecting ceramics, museums and galleries contribute to the value and context of these works. Tam Irving brought in a different perspective, suggesting that ceramics go through different stages of function, beginning with use and then finding a new role to play in being displayed, especially as the work gains provenance. Julie York asked whether or not museums dedicated to craft or ceramics are perhaps more appropriate places to preserve these collections, and she also



suggested that ceramics could spend more time developing the sort of discourse the art world admires and through which museums justify their collections of art.

Interesting Evening

It was a very interesting evening where different schools of thought about art and the material arts crossed paths. Watson, who has long experience with the contemporary art world, was attracted to this particular group of potters on account of the social and political principles that created their community and propelled their art practice. He is also intrigued by the abstract nature of the life of these objects, their making and their use. While this is a challenging position for ceramists to absorb, it is a very interesting and provocative point, one that we hope potters in our guild and beyond will contemplate.

Check out the blog

If you have an opinion about whether or not pots should be collected by museums or left out to be used by the people who treasure them, or if you attended the panel but did not get a chance to express your point of view, log on to our [BC-in-a-box blog](http://www.bcinabox.blogspot.com) (which is usually reserved for stories about our exhibition as it travels in Alberta and B.C., see: www.bcinabox.blogspot.com) and have your say. It would be very interesting to hear from our members—if we get some interesting ideas, we'll print them in the next newsletter.



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Holiday Sales

Dec. 3, Vancouver



Pottery Sale!!
A collection created by the
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Spring Sale Date: May 5, 2012



Dec. 3 & 4, Surrey

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10 a.m. to 6 p.m. both days

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Jewelry: Nicole Chang

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Dec 3 to 5, Duncan

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Including PGBC member Susan Whitham. Her travelling experiences are reflected in her work. Colourful, glazed designs and patterns adorn the hand-formed dinnerware, boxes and lamps. When the clay is embossed and carved or drawn and painted on, the surfaces come alive with color! HUMMINGBIRD

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Dec. 9 to 11, North Vancouver

CAPILANO POTTERY GROUP Christmas Sale

Friday & Saturday, 10 a.m. to 5 p.m.

Sunday, 11 a.m. to 4 p.m.

At Capilano University's Maple Building. PGBC member Carol Demers will be participating.



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COLUMBIA

EXHIBITION, Courtenay

At Potters Place, our **December**, the featured artist is Emily Dunsmore with our special guest Gordon Hutchens. Opening event date is TBA. Come on over and see us at the Potters Place on the corner of 5th and Cliffe in downtown Courtenay. For info: 250.334.4613, www.thepottersplace.ca or visit us on Facebook.

Dec. 10 & 11, South Surrey



CONNIE GLOVER POTTERY Christmas Sale

11 a.m. to 4 p.m.

1872 - 136th Street, South Surrey, B.C.

www.connieglover.com

Dec. 10 & 11, Vancouver

Fredi Rahn Potter/Baker Studio Sale & Bread tasting

11 a.m. to 4 p.m.

New work from the middle ranges, plus taste some samples from my artisan baking classes.

2704 Yale Street, Vancouver, back alley

www.fredirahn.com

Dec. 10 & 11, Vancouver

SUZY BIRSTEIN Seasonal Studio Sale

Noon to 6 p.m.



CELEBRATE the Everyday, Every Day. Ceramics, Paintings, Jewelry from Small and Special (\$20-\$50) to Big 'n Beautiful. 3436 W. 2nd Ave in Kitsilano, Vancouver - www.suzybirstein.com or by appointment: 604.737.2636.



ClayLines

Celebrating Success in our community



EXHIBITION, Coquitlam

Jan. 5 to 28

When Imagination Meets Clay, by Kwai Sang Wong (Winnie Chen). Teapot & Reliefs. Opening Reception: Thursday, Jan. 5, 2012; 7 to 9 p.m. at the Place des

Arts Atrium Gallery, 1120 Brunette Ave., Coquitlam, BC V3K 1G2, 604.664.1636, www.placedesarts.ca

CALL FOR ENTRY: 2012 Wearable Art Awards

Deadline: Dec. 2

The Port Moody Arts Centre Wearable Art Awards is not a fashion show it is a multi-media performance where the human body becomes a living, breathing, moving canvas. We are looking for more than a "pretty dress." We are asking you to go deep into your imagination to create a wearable piece of art that challenges what most consider wearable or everyday fashion. More info: <http://www.pomoarts.ca/events/wearable-art-awards>

CALL FOR ARTISTS, Coquitlam

DEADLINE: Feb. 3, 2012

Place des Arts is currently accepting proposals for its 2013 gallery exhibitions. Deadline for submissions is Friday, February 3, 2012. Place des Arts welcomes submissions in 2D and 3D media and techniques including fibre arts, pottery, sculpture, painting, photography, prints and drawings. For details see: www.placedesarts.ca or call exhibitions programmer Michelle Chan at 604.664.1636 ext. 32 or mchan@placedesarts.ca.

CALL FOR ENTRY, PGBC Members

Deadline: Mar. 1, 2012

Exhibition: *Up the Garden Path*, April 7 to 30, 2012

A juried group show open to all PGBC members, to be hosted by the Gallery of BC Ceramics. The exhibition will showcase vessels and sculptures specifically for use in the garden.

We're looking for planters, sculptures, rocks, bird baths, bird houses, bird feeders, lanterns, fountains, frogs, snails - anything that can be used in a garden setting. All work must be for sale.

Application forms will be posted on the guild website at www.bcpotters.com/Guild/callsforentry_guild.php early next year. Applications must be received by Mar. 1, 2012, and physical work must be delivered to the gallery between Mar. 15 and Mar. 25. Jurying of pieces for the exhibition will take place on Mar. 28, 2012. Please let the Gallery know by the end of January 2012 if you wish to take part in this exhibition. Notices of intention to participate can be emailed to galleryofbcceramics@bcpotters.com.

—Gallery of BC Ceramics Exhibitions Committee

Submissions for the February 2012 PGBC newsletter

Please get your articles and ads in to Melany by Jan. 20 at the latest for the Feb. 1 newsletter. If you submit your material after that date, it may have to wait till next month's newsletter. Submissions can be sent to editor@bcpotters.com.

Remember, there is no newsletter in January.
The first newsletter in 2012 will be published Feb. 1.

The Slab Man Cometh Closer!

By Keith Rice-Jones

Sign-ups for Jim Robison's workshop at the Shadbolt Centre in Burnaby on March 24 and 25 are well underway, so don't delay!

Jim will also be part of the North-West Ceramics Foundation's Speaker Series, and make a note of this: his free presentation at Emily Carr University will be on the Thursday, March 22 at 7 p.m., not on the Friday as previously advertised. For more info, see www.nwcf.ca. Jim, who is actually an American, will talk broadly about his own long-time situation as a potter in Britain as well as the studio pottery scene there, including the remarkable Ismay collection of British studio pottery. He knew Bill Ismay, a Yorkshire librarian who built up one of the world's biggest and best collections of 20th century ceramics, and was involved in getting the collection to York Art Gallery (see: www.yorkartgallery.org.uk/Page/ViewCollection.aspx?CollectionId=5). Jim is also a Fellow of the Craft Potters Association in Britain.

Jim Robison has an enormous fund of knowledge and his ways of working with slabs will really push your ideas. He is the author of *Large Scale Ceramics* and more recently, *Slab Techniques*, both in the A & C Black series. He is also a fixture at the International Aberystwyth Festival in Wales, both organizing and demonstrating, so his workshop will be both informative and entertaining—especially his "slam-dunk" dishes which he literally drops on the floor. Jim works very directly both with the slabs themselves and with the surfaces, using slips, scoring and texturing with a vast range of found tools and materials.

Make sure you don't miss out on either of these opportunities in the new year! 🍀



A "slam-dunk" pot
by Jim Robison.

Submissions & Advertising

Published 10 times yearly, the PGBC Newsletter is an information link for members.

Submissions:

Send articles, reviews, images, member news, letters and information to: editor@bcpotters.com by the 20th of each month for publication the following month. Submissions may be edited for space.

Advertising Rates*:

All ads are payable upon receipt of invoice

- Full page, \$189+ HST
- 2/3 page, \$129 + HST
- 1/2 page, \$99 + HST
- 1/3 page, \$69 + HST (horizontal, vertical, or column)
- 1/4 page, \$55 + HST
- 1/6 page, \$39 + HST

Please submit ads as PDF, TIF, JPG or EPS files. For ad sizes see: <http://www.bcpotters.com/Guild/newsletter.php>. Ad rates are for files requiring no further work by our staff. Ads that are not the correct size, or that need formatting or basic design work will cost \$22 extra.

Unclassified Rates:


Members FREE! Non-members: \$22 + HST

**Advertising rates subject to change*

Potters Guild of British Columbia
1359 Cartwright St · Granville Island
Vancouver, BC · V6H 3R7
tel: 604.669.3606 · fax: 604.669.5627
<http://www.bcpotters.com/Guild>

Chop Marks & Signatures

Send in your chops and have them available through the guild. For the form, click on the link here: www.bcpotters.com/Guild/chops.php

You can email it back to Debra Sloan at debraesloan@gmail.com as an attachment. Or print and mail your sheet[s] to Potters Guild of BC, 1359 Cartwright Street, Granville Island, Vancouver, B.C. V6H 3R7 attention: chops. 

Potters Guild of BC Board

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Membership

Membership Fees

For 12 months, **not including HST**: Individual, \$55;
Full-time Student, \$35; Senior (over 65), \$35; Institution/Group/
Corporation, \$200.

Annual membership is from September. New members joining at other times of the year pay a pro-rated fee the first year. If you are rejoining after a break, please use the new membership pro-rated link. All subsequent renewals will take place in September, regardless of your initial joining date. For detailed information see:

<http://www.bcpotters.com/Guild/membership.php>

Membership Renewals & New Memberships

Carole Henshall, Membership database

604.215.7766 · membership@bcpotters.com

- In person: pay by Visa, cheque or cash at the Gallery of BC Ceramics OR
- By mail: pay by Visa or cheque and mail to the Guild; mark the envelope and cheque with either 'Membership Renewal' or 'New Membership'
- Online at our secure site with a credit card by [clicking here](#).

Communications Committee

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